

Egyptian

Author(s): Catharine H. Roehrig and Marsha Hill

Source: The Metropolitan Museum of Art Bulletin, New Series, Vol. 49, No. 4, Ancient Art:

Gifts from the Norbert Schimmel Collection (Spring, 1992), pp. 22-36+57-59

Published by: The Metropolitan Museum of Art Stable URL: http://www.jstor.org/stable/3258920

Accessed: 17-12-2017 11:08 UTC

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at http://about.jstor.org/terms



The Metropolitan Museum of Art is collaborating with JSTOR to digitize, preserve and extend access to $The\ Metropolitan\ Museum\ of\ Art\ Bulletin$

EGYPTIAN







1989.281.91

Monkey Holding Her Baby

Amethyst
Height 1½ in. (3.5 cm)
Egyptian, Dynasty 12, ca. 1991–1783 B.C.
Gift of Norbert Schimmel Trust, 1989
1989.281.90
Ex coll.: Norbert Schimmel
Beauty 1964, no. 89; Ancient Art 1974, no. 176; Troja bis
Amarna 1978, no. 205

The monkey sits holding her baby close to her chest. She is exquisitely carved, her hands and feet carefully delineated, as are the tufts of hair nearly covering her ears, and her tail, which curves around her right side. The baby, whose head is missing, is also beautifully formed. Its small hands clutch the mother's sides, its legs and feet curl around her body just below her arms, and its tail falls between her feet. At the back, just below the level of the mother's shoulders, a hole has been drilled for suspension.

Monkeys, not native to Egypt, were imported as exotic pets and frequently appear as decoration in the minor arts. The pose of this pair is first seen in Old Kingdom toilette articles such as a large Egyptian alabaster cosmetic jar (30.8.134) in the Museum that also depicts a mother monkey and her baby. The Schimmel example probably dates to Dynasty 12 of the Middle Kingdom, when amethyst was frequently used as a material for miniature representations of animals. The image of a mother and infant of any species is often interpreted as symbolizing rebirth. However, small chips and signs of

wear around the edges of the suspension hole and the base suggest that this piece was used by a living owner and not designed specifically as an amulet for the dead.

CHR

Hedgehog

Faience

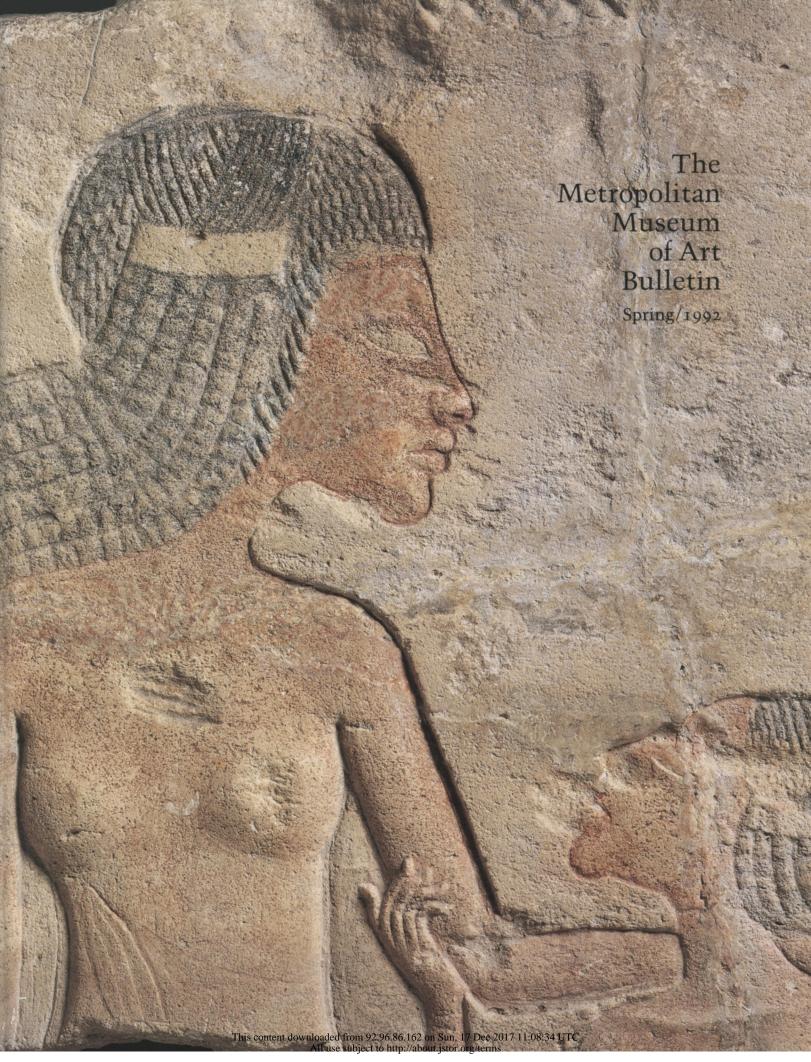
Diameter 2½ in. (5.8 cm) Egyptian, Middle Kingdom, ca. 2040–1640 B.C. Gift of Norbert Schimmel Trust, 1989

1989.281.91

Ex coll.: Norbert Schimmel

Ancient Art 1974, no. 230; Troja bis Amarna 1978, no. 207; Vera von Droste zu Hülshoff, Der Igel im alten Ägypten, Hildesheimer Ägyptologische Beiträge 11, Hildesheim, 1980, no. 120

This sphere represents a hedgehog, tightly curled in self-defense. The head, feet, and tail are shown in relief. The animal's spines are indicated by black dots. The eyes and the rims of the large ears are also highlighted in black. Before firing, two holes were pierced through the surface at equal distances above and below the relief, but not quite on the axis of the sphere. The holes were probably made simultaneously by one instrument, since they are exactly aligned. The hollow ball was most likely formed in two halves, as suggested by a hairline crack along part of the circumference.



Previous identification of the piece as a rattle seems incorrect. There is nothing inside to make noise, and the holes are too small for the insertion of pebbles or other objects. It is also a different shape from known rattles. Only one hole was needed to prevent explosion during firing, and chipping of the glaze at the upper edge of both holes suggests that the piece was suspended. In the Middle Kingdom large spherical beads were worn on necklaces and as hair ornaments, but determining the actual use of this object is problematic because of its very large size and because the symbolic role of the hedgehog is as yet undetermined. A similar piece in the Royal Scottish Museum, Edinburgh, is pierced horizontally rather than vertically.

CHR

CHR

Monkey Holding a Kohl Tube

Glazed steatite Height 23/8 in. (6 cm) Egyptian, early Dynasty 18, ca. 1550-1479 B.C. Gift of Norbert Schimmel Trust, 1989 1989.281.101 Ex coll.: Norbert Schimmel Sale cat. 3, Galerie Nefer, Zurich, 1985, no. 43

The Egyptians' use of eye cosmetics to enhance beauty and for prophylactic purposes is well documented both in artistic representations and by the cosmetic vessels that have been preserved from the earliest times. The most common substance utilized in the New Kingdom was kohl, a dark gray powder made from galena. Kohl was frequently stored in decorated tubes with long, slim sticks made of polished wood or stone as applicators. As in earlier periods, representations of monkeys often decorated cosmetic vessels in the New Kingdom. In this example the monkey stands balanced on its tail, its left leg slightly forward and its hands clasping a kohl tube. The ears, the ridges above the eyes, the nose, and the tufts of hair on the cheeks were carved with care. The stone was covered with a thin glaze ranging in color from light to dark blue-green, but the grain is visible, giving the impression of heavily veined turquoise.

tube. These match holes in the tenon of the lid, which was held in place by two small wooden dowels. Fragments of these dowels remain in the lid. The cavity is 1.5 centimeters in diameter at the top and 2.8 centimeters deep, with traces of black kohl clinging to the inside.

Two small holes were drilled into the sides of the kohl



1989.281.101



1989.281.93

Head of a Woman

Hippopotamus ivory, traces of Egyptian blue Height 1½ in. (2.7 cm) Egyptian, late Dynasty 18, reign of Amenhotep III, ca. 1391–1353 B.C. Gift of Norbert Schimmel Trust, 1989

1989.281.93

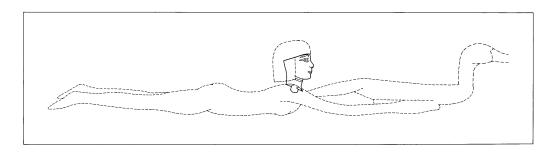
1989.281.93

Ex coll.: Norbert Schimmel

Ancient Art 1974, no. 206; Troja bis Amarna 1978, no. 236

Although this ivory head is minute in scale, the smooth full curves of the cheeks, the slanted eyes, the finely accentuated edge of the lips, and the graceful flaring of the throat have been flawlessly shaped.

The head is finished at the throat and the top, which slopes down toward the back. Running through its length is a hole intended for wooden dowels (one still projects from the neck) that would have served to attach the head to a body and a wig. Shallow holes on either side above the jaw perhaps anchored the hair or a pair of earrings.



Microscopic traces of pigment indicate that the eyes, brows, and probably the wig were once intense blue.

It has been suggested that the head was part of a royal composite statuette. However, scale, construction, and material also recall a type of elaborate spoon, its handle formed by the figure of a nude girl swimming with head erect, her arms extended to hold a goose, lotus, or other element that becomes the spoon's bowl (see illustration above).

Stylistic clues to dating are somewhat ambiguous at this small scale. The flesh folds in the neck indicate the piece was made no earlier than the reign of Amenhotep III. The shapes of the eyes and the brows suggest his reign, and while the sweet, taut mouth approximates a Ramesside feature, a head of Amenhotep's queen in the Museum of Fine Arts, Boston, also has a similar mouth. The piece is here dated to the period of Amenhotep III, but it could also be an early Ramesside example.

мн

For a brief time toward the end of Dynasty 18 the pharaoh Amenhotep IV made radical changes in the official religion of Egypt. He attacked the cults of the major gods, especially that of Amun of Karnak, and set up in their place the worship of Light, whose physical manifestation was the disk of the sun, or Aten. He changed his name from Amenhotep (Amun is satisfied) to Akhenaten (effective for Aten). He also moved the capital from Thebes, the cult center of Amun, to a new location that had not previously been inhabited. He called the new city Akhetaten (horizon of Aten). Akhenaten's seventeen-year reign, known as the Amarna Period, derives its name from the modern designation for the ancient city of Akhetaten, Tell el-Amarna.

The religious changes introduced by Akhenaten did not permeate deeply into Egyptian society and were reversed shortly after his death. His new city was abandoned. Over a period of years the great temples and palaces of Akhetaten were dismantled for their building materials, a fate suffered by numerous stone structures throughout Egypt's history. Many of the stones were transported piecemeal to the site of Hermopolis, several miles to the north across the river from Tell el-Amarna. There they were used in the foundation of a temple built by Ramses II, and there is reason to believe that the Schimmel reliefs came from this site.

In 1981 and 1985 Norbert Schimmel gave the Museum twenty-five carved limestone blocks dating from the Amarna Period, which include some of the finest examples of relief from the time of Akhenaten. These fragments are only the decorated surfaces of the small building stones that were used in the temples and palaces erected by Akhenaten, both at Amarna and, earlier, at Thebes. Originally the carved blocks measured an average of one Egyptian cubit (215/8 in.) in length by one-half cubit in height and thickness. Most of the paint on them appears to be modern, although traces of the ancient pigments are preserved.

CHR



1985.328.2

Akhenaten Presenting a Duck to Aten

Painted limestone
Height 9% in. (24.5 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.2
Ex coll.: Norbert Schimmel

Beauty 1964, no. 105; Amarna 1967, no. 1; Ancient Art 1974, no. 242; Troja bis Amarna 1978, no. 287; Peter F. Dorman, et al., The Metropolitan Museum of Art: Egypt and the Ancient Near East, New York, The Metropolitan Museum of Art, 1987, p. 58, pl. 39

One of the most common themes in the art of the Amarna Period is the representation of Akhenaten, usually accompanied by members of his family, making offerings to Aten. The god is shown as the sun disk, its rays streaming down on the scene. These rays end in hands, some of which touch the king or proffer an ankh, the hieroglyphic spelling of the word *life*.

This fragment of an offering scene is typical of the period. Great care has been taken to show both of the king's hands in a naturalistic fashion, although the position of the right hand is in fact extremely awkward, and the wings of the bird do not actually pass through



1981.449



1985.328.6

the king's left fist. These details, however, do not detract from the aesthetic beauty of the composition. The relative naturalism of the pose sharply contrasts with the art of other periods.

It has been suggested that Akhenaten's queen, Nefertiti, was to the right of this scene, offering the duck whose foot and belly are in the lower right corner of the block. Although Nefertiti is prominent in the art of this period, even appearing as the principal figure in numerous offering scenes from which the king is absent, she is never shown facing him across an offering table. It is more likely that this scene depicts Akhenaten standing before an offering table already laden with gifts, including at least one other duck. If Nefertiti appeared in the scene, she was probably in her customary position behind Akhenaten.

CHR

Akhenaten Clutching an Olive Branch

Painted limestone
Height 8½ in. (22 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1981
1981.449
Ex coll.: Norbert Schimmel

Beauty 1964, no. 107; Amarna 1967, no. 3; Ancient Art 1974, no. 244; Troja bis Amarna 1978, no. 289; Peter F. Dorman, in Notable Acquisitions 1981–1982, New York, The Metropolitan Museum of Art, 1982, pp. 6–7

In this fragment only the beautifully carved left hand of Akhenaten remains, holding a heavily laden branch of olives that appears to be caressed by the graceful hands of the sun's rays. The entire scene would have shown the king standing directly beneath the sun disk, facing what appears to be the olive tree from which he may have cut the branch. The upper boughs of the tree are to

the right along the lower edge of the block. The text in the upper right has been intentionally destroyed, leaving only a few traces of the hieroglyphs.

CHR

■ Two Princesses

Painted limestone
Height 8 % in. (22 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985,328.6

Ex coll.: Norbert Schimmel Beauty 1964, no. 110; Amarna 1967, no. 7; Ancient Art 1974, no. 247; Troja bis Amarna 1978, no. 292

The demonstration of affection in this detail depicting two of Akhenaten's daughters is typical of the intimacy allowed in representations of the royal family in the art of the Amarna Period. Although affectionate gestures are not entirely unknown in royal art of other eras, the naturalism of the pose and the fully frontal treatment of the torso of the older (larger) sister are unparalleled among royal figures and extremely rare in any type of representation in other periods of Egyptian art.

CHR

🌉 Two Bowing Courtiers Behind Nefertiti

Painted limestone
Height 8% in. (22.5 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.7
Ex coll.: Norbert Schimmel

Beauty 1964, no. 111; Amarna 1967, no. 8; Ancient Art 1974, no. 248; Troja bis Amarna 1978, no. 293



1985.328.7

The representations on Amarna blocks preserve only portions of much larger images from temple walls. Fortunately, the tombs at Tell el-Amarna seem to have been covered with similar types of decoration, and by comparing the fragments with the more complete tomb illustrations, it is often possible to re-create the temple scenes.

For example, this block preserves part of an offering scene. The large figure to the right can be identified as a woman by the garment and the line representing her upper thigh at the lower right of the block. The size suggests that the figure is Nefertiti. She is often shown followed by the royal princesses and attendants in several registers, one above the other. The smaller figures to the left are two bowing male and two standing female courtiers. The princesses probably appeared in larger scale in the register below these figures. The profiles of the male courtiers show the long features that are typical of the Amarna Period and reflect representations of Akhenaten himself, although in less exaggerated form. The composition is very graceful. If one looks at the individual elements, however, one finds that the position of the men's arms and hands is impossible. Most jarring is the reversal of the hands, the left hands attached to the right arms and vice versa. This manipulation of body parts is typical of Egyptian art and is done for the sake of clarity at the expense of anatomical accuracy.

CHR

■ Four Royal Attendants

Painted limestone
Height 9½ in. (24 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.13
Ex coll.: Norbert Schimmel
Beauty 1964, no. 117; Amarna 1967, back cover; Ancient Art
1974, no. 254; Troja bis Amarna 1978, no. 299; Peter F.
Dorman, in Recent Acquisitions: A Selection, 1985–1986, New
York, The Metropolitan Museum of Art, 1986, pp. 6–7

Some of the relief fragments have no exact parallels in more complete tomb representations. Interpretation of such scenes is difficult and, in some cases, still open to debate. One instance is the fragment illustrated here. These men are usually described as foreigners, and the hairstyle of the third man is typically Nubian. However, although the first two figures appear from their features to be Asiatics, they are clean-shaven and have no distinguishing characteristics identifying a specific ethnic group. Even their hair is similar to a style occasionally worn by Egyptians (for example, the bowing man, opposite, bottom).

Whether or not they are all foreigners, the men seem to be in attendance on the royal family at a ceremony.

The suggestion that they are palanquin bearers is highly unlikely. Palanquin poles are invariably depicted as solid and absolutely straight, unlike the slightly curving parallel strands obscuring the necks of these men. In fact, their upward gazes, the position of their arms, and the slant and length of the staffs suggest that they are holding fans or sunshades, probably, given their size, for the king or queen. The awkward position of the arms prevents them from obscuring the carefully carved faces. It is possible that the men appeared in the background of a royal procession, behind a chariot, and the strands at the bottom of the block are the reins.

CHR

■ Female Musicians

Painted limestone
Height 8½ in. (21 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.12
Ex coll.: Norbert Schimmel
Beauty 1964, no. 116; Amarna 1967, no. 17; Ancient Art 1974,
no. 253; Troja bis Amarna 1978, no. 298

■ Attendants of the Royal Family

Painted limestone
Height 9 in. (23 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.10
Ex coll.: Norbert Schimmel
Beauty 1964, no. 114; Amarna 1967, no. 11; Ancient Art 1974,
no. 251; Troja bis Amarna 1978, no. 296

These two reliefs are excellent examples of the exaggerated softness and grace with which the human body was portrayed in the art of the Amarna Period. The slender, elongated limbs, the wide hips and thighs of the women, and the bulging bellies of the men are characteristic of the Amarna style. The figures in the procession appear to be less stiff than is usual in Egyptian art. The varied hand positions of the five female musicians give an illusion of movement, although the strumming motions of the two lute players would be impossible to achieve. The second woman is not playing a stringed instrument, and has been described as a singer. However, she holds a long, slim object in her right hand. Depictions of musical ensembles from Dynasty 18 frequently include a musician playing a pair of slender pipes, and it is possible that this woman is a pipe player.



1985.328.13



1985.328.12



1985.328.10



1985.328.18



1985.328.21

Two Chariot Horses

Painted limestone
Height 9 in. (23 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.18
Ex coll.: Norbert Schimmel
Beauty 1964, no. 122; Amarna 1967, no. 18; Ancient Art 1974,
no. 259; Troja bis Amarna 1978, no. 304; Catherine
Rommelaere, Les chevaux du Nouvel Empire égyptien,
Brussels, 1991, pp. 54, 56, 74; fig. 77

Numerous representations of horse-drawn chariots are included in the official scenes from Amarna. This pair of horses was undoubtedly one of many shown outside a temple or palace awaiting the return of their passengers. Throughout Egyptian history artists took great care in the depiction of animals, a tradition that was contin-

ued and expanded during the Amarna Period. In this superb example the artist has captured the moment when the near horse scratches its leg. Such a mundane action, even on the part of an animal, would probably not have appeared in a ceremonial context during any other era. CHR

Desert Scene with Antelope

Painted limestone
Height 9 in. (23 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.21
Ex coll.: Norbert Schimmel
Beauty 1964, no. 125; Amarna 1967, no. 20; Ancient Art 1974,
no. 262; Troja bis Amarna 1978, no. 307

These young antelope are shown in their desert habitat. The two animals whose heads are preserved are feeding on an unidentified plant with spiky leaves. The third and foremost animal of the group has been described as having long, sweeping horns, but the supposed horns are in the wrong position and are probably more leaves of the plant. Since the antelope are eating quite calmly, it is unlikely that they were part of a hunting scene. The three animals in the upper group seem to be rearing up on their haunches; the front hooves of two of them are visible in the upper right.

It is possible that these antelope were part of a scene depicting sunrise. Two representations in the royal tomb at Amarna show wild animals greeting the rising sun outside the temple where the king and his family are performing the morning ritual. A similar image from a temple of this period has been found at Thebes. The size of the animals on the Schimmel relief suggests that the scene would have been monumental in scale and prominent in the structure that it decorated.

CHR



1985.328.23

Grapevine

Painted limestone
Height 9 in. (23 cm)
Egyptian, Dynasty 18, late in the reign of Akhenaten,
ca. 1345–1335 B.C.
Gift of Norbert Schimmel, 1985
1985.328.23
Ex coll.: Norbert Schimmel
Beauty 1964, no. 127; Amarna 1967, no. 22; Ancient A

Beauty 1964, no. 127; Amarna 1967, no. 22; Ancient Art 1974, no. 264; Troja bis Amarna 1978, no. 309; Peter F. Dorman, in Recent Acquisitions: A Selection, 1985–1986, New York, The Metropolitan Museum of Art, 1986, pp. 6–7

This fragment shows a very successful integration of two decorative carving techniques. The delicate outlines of the leaves and their veins are lightly incised into the surface, while the heavy, dense clusters of grapes are in well-modeled sunk relief. This is the only architectural block in the Schimmel collection. The rough strip to the left, about 13/8 inch wide, was probably a highly raised and rounded astragal protecting the corner of a small shrine. A similar block, with the astragal preserved and decorated on one face with vines, was found in the excavations at Hermopolis in 1939, and it is possible that the two blocks came from the same structure.



1985.328.24

Ripe Barley

Painted limestone Height 9 in. (23 cm) Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985

1985.328.24

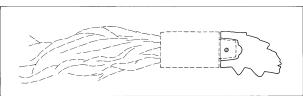
Ex coll.: Norbert Schimmel

Beauty 1964, no. 128; Amarna 1967, no. 24; Ancient Art 1974, no. 265; Troja bis Amarna 1978, no. 310

Beginning in the Old Kingdom, the harvest of grain is a typical motif in private tombs. Although temple scenes showing the pharaoh ritually cutting stalks of grain, usually held by a priest, are known from other periods, fields of the living plant are unknown in royal or temple architecture except during the Amarna Period, when representations of wild animals and living plants were common in both palaces and temples. This fragment gives no clue as to its original context. The ears of barley are lifesize and have been very naturalistically carved so that they seem to bend in a gentle breeze coming from the left. The scale and the superb quality of the relief suggest that the block formed part of a prominent scene, perhaps filling a role similar to that of the wild animals greeting the sunrise (p. 30).

CHR





1989.281.92

Protome Showing a Lion Holding the Head of a Nubian in Its Jaws

Egyptian blue, gold
Length 1½ in. (4.3 cm); width 1½ in. (2.9 cm)
Egyptian (said to be from Qantir), late Dynasty 18—
early Dynasty 19, ca. 1391—1280 B.C.
Gift of Norbert Schimmel Trust, 1989
1989.281.92
Ex coll.: Norbert Schimmel
Ancient Art 1974, no. 202; Troja bis Amarna 1978, no. 232;
Arielle P. Kozloff, "Symbols of Egypt's Might," Bulletin of the
Egyptological Seminar, 5 (1983), pp. 61—66

The image of a lion, which symbolizes the pharaoh, subjugating a Nubian, one of the traditional enemies of Egypt, is frequent in early Ramesside art, especially during the reign of Ramses II. The usual rendition shows a bound Nubian kneeling before a lion that holds the back of the man's head in its jaws. Undoubtedly this pose is shown here in abbreviated form. The contours of both faces are modeled with superb naturalism, while the animal's mane, ears, and the wrinkles at the corners

of its widely stretched mouth are more stylized. Three of the lion's eight gold teeth remain on its right side, and the stub of a fourth, on its left. The gold linings of its eye sockets are preserved but the inlaid eyes are gone. Only one of the Nubian's eyes, rimmed and inlaid with gold, remains intact.

Two fly whisks with gilded lion heads were found in the tomb of Tutankhamun, and this protome may also have decorated a royal fly whisk or whip handle (see drawing). The lion's hollow neck has two small holes allowing the piece to be doweled in place.

The high quality of the workmanship has been used to date this piece to the reign of Amenhotep III. However, exquisite craftsmanship is also found in minor arts dated to the reign of Ramses II. In addition, the lion in this example has no indication of lachrymal, or tear, lines beneath the eyes, a common feature of late Dynasty 18 representations of felines, often lacking in early Ramesside examples.

CHR

■ Cosmetic Container in the Form of a Bes-Image Holding the Cap of a Kohl Tube

Faience

Height 3 % in. (9.2 cm); width 1 ¼ in. (4.4 cm) Egyptian, probably Dynasty 27, 525–404 B.C. Gift of Norbert Schimmel Trust, 1989 1989.281.94

Ex coll.: Norbert Schimmel

Ancient Art 1974, no. 211; Troja bis Amarna 1978, no. 241; James F. Romano, "The Bes-Image in Pharaonic Egypt," Ph.D. diss., New York University, 1989, p. 182, n. 412; Romano, "The Date of the Schimmel Bes-Image," paper presented at the American Research Center in Egypt annual meeting, Chicago, 1988; Romano, letter to C. H. Roehrig, November 1991

This squat human form with leonine features is commonly identified as the god Bes, but several other minor Egyptian gods were also represented by this image. These were protective deities, so they appear frequently as apotropaic figures in the decoration on furniture and personal belongings. Here, the god stands holding the cap of a kohl container, which has a small round hole in the top for insertion of an applicator. It seems likely that the hollow cap fit over a tube that could be detached for easy filling.

The god's features are carefully modeled. His protruding tongue is outlined against the full lower lip. The eyes have a center dot of gray-blue and are rimmed with raised cosmetic lines that extend to the hairline, as do the heavy eyebrows. The hair is smooth, but manelike whiskers are sharply etched, with small holes at the ends indicating tight curls. Although the god usually has a tail of his own, the tail here clearly belongs to his leopard-skin garment. The narrow brown belt was applied separately; a section has chipped away, leaving a distinct groove. The hollow rectangular modius on the





1989.281.94

god's head perhaps held a feathered crown, cemented in place with Egyptian blue, traces of which remain. The back of the right arm has been repaired.

Previous catalogues date this piece to Dynasty 19. However, the earliest firmly dated Bes-image wearing a leopard skin comes from Dynasty 25, and it has been convincingly demonstrated that the style and iconography of this example date to Dynasty 27.

CHR



1989.281.98

Ram's-Head Amulet

Gold
Height 1½ in. (4.2 cm); width 1½ in. (3.6 cm)
Egyptian, Dynasty 25, ca. 770–657 B.C.
Gift of Norbert Schimmel Trust, 1989
1989.281.98
Ex coll.: Norbert Schimmel
Troja bis Amarna 1978, no. 252

This amulet was probably part of a necklace worn by a Kushite king. Representations of these pharaohs sometimes show them wearing a ram's-head amulet hung from a cord tied around the neck. The ends of the cord fall forward over the king's shoulders, often with a smaller ram's head attached to each end. The central ram usually has a large sun disk and one or two uraeus cobras on its head. The smaller amulets generally lack the sun disk, suggesting that the Schimmel example was a side pendant from this type of ornament. Rams were associated with Amun, especially in Nubia, where the god was particularly revered. Ram's-head amulets are first used in the royal iconography of Dynasty 25, and although they are not seen in later Egyptian art, they continue in the royal art of ancient Nubia.

The amulet is superbly crafted in gold. A rectangular tab beneath the ram's chin indicates its beard. The animal's head is topped with a uraeus cobra. The snake's tail curves up behind its hood to form a loop with a hole just above the ram's horns and then extends about halfway down the back of the ram's head. The amulet is very similar in style to a jasper example with a double uraeus in the Brooklyn Museum. A third amulet, of faience, is in the Museum's collection (35.9.8). In all three the cobras have small spheres on their heads, another feature that may be specifically Nubian.



Head of a Priest

Basalt

Height 8½ in. (21.2 cm); width 5½ in. (14.5 cm) Egyptian, mid- to late 4th century B.C., probably reign of Nectanebo II, 360–343 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.102

Ex coll.: Norbert Schimmel

Sale cat., Sotheby's, New York, February 8–9, 1985, no. 24; Bernard V. Bothmer, "Egyptian Antecedents of Roman Republican Verism," *Quadernie de 'La ricerca scientifica*,' 116 (1988), pp. 60–62, pls. 9–11

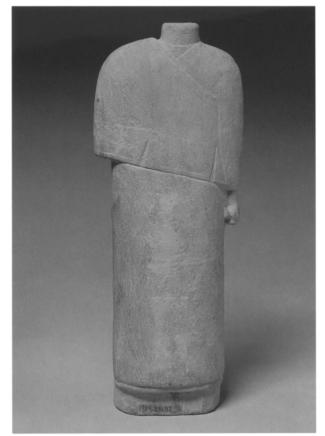
This magnificent fragmentary head, previously in the Nadler collection, is about two-thirds lifesize. It depicts a man well advanced in years, as indicated by the furrowed brow, the very linear crow's-feet, the pronounced nasolabial folds, and the sharply etched lines in the cheeks. The head also has a weak chin; the full throat almost completely obscures the jawline, perhaps another indication of the subject's old age. It has been pointed out that heads such as this show characteristics usually identified with later Roman portraiture.

The man's bagwig, now mostly destroyed, was inscribed with magical texts of a type recorded most completely on the Metternich stela (50.85). These texts protect against scorpions, snakes, and other dangerous animals, and were inscribed on statuary only in the fourth century B.C. Both stylistically and textually, the head can be attributed to the middle or second half of that century. On two well-preserved statues of this type (in the Louvre and the Egyptian Museum, Cairo) only the skin of the faces, hands, and feet is uninscribed. The head probably came from a statue similarly covered with text. In contrast to other statues, the hieroglyphs across the man's brow are right side up.

It is thought that water was poured over these statues and then was used medicinally, having taken on the magical quality of the texts. With this in mind, and considering the large size of the head, it is unlikely that the original statue was in an upright, striding position. Lacking a beard, it was probably not a block statue, which at this time always had a beard. Possibly the figure was kneeling and held a small magical stela or cippus.



FRONT 1989.281.97



BACK

Sculptor's Model

Limestone

Height 9 in. (23 cm); width 3½ in. (9 cm) Egyptian, probably second half of the 4th century B.C. Gift of Norbert Schimmel Trust, 1989

1989.281.97

Ex coll.: Norbert Schimmel

Bernard V. Bothmer, Egyptian Sculpture and Painting in the Late Period, New York, The Brooklyn Museum, 1960, no. 86, pp. 108–9, figs. 212–13; Beauty 1964, no. 100; Ancient Art 1974, addendum no. 237 bis; Troja bis Amarna 1978, no. 283; Robert S. Bianchi, "The Striding Draped Male Figure of Ptolemaic Egypt," Das ptolemäische Ägypten: Akten des internationalen Symposions, 27–29 Sept. 1976 in Berlin, Mainz, 1978, p. 100, fig. 69; Bianchi, "Not the Isis Knot," Bulletin of the Egyptological Seminar, 2 (1980), n. 21

This enigmatic piece has not yet been fully explained. It was certainly an actual sculptor's model: it lacks a back pillar, no head or feet were intended, and the right arm was treated in a rudimentary fashion. In two-dimensional representations of similarly attired men, the left forearm is usually raised, the hand clasping the shawl. This pose is implied here, too, although the hand was uncarved, apparently considered superfluous. The artist's interest was obviously in the garments rather than in the body beneath.

In spite of some attention to detail, identifying the clothing is difficult. The innermost garment is a round-necked shirt, worn under a robe with a V neck both front

and back and long, wide sleeves hemmed at the narrow cuff. Over the robe is a long wraparound; the hemmed warp edge is indicated by two vertical lines. The hem of an undergarment, probably the robe, shows below the wraparound. A notched shawl covers the torso. Incised lines along the upper back edge most likely indicate natural folds of the shawl. The diagonal lines across the chest may show the shawl passing repeatedly around the body, or might represent one end of the wraparound draped over the shoulder.

Shawls are documented from prehistoric times. Early representations suggest that they were of narrow lengths, with a warp fringe at the ends. By contrast, notched shawls have a border along what appears to be a selvage edge of the cloth. On this example the notching seems to be a separately applied decorative border rather than a fringe. The notches are evenly spaced, with a narrow hem at the bottom of each segment. A line just above the notches may indicate a seam attaching the border to the shawl.

The model is attributed to Dynasty 30 on the basis of the shawl's notched decoration, the earliest dated example of which belongs to the reign of Nectanebo II. However, variations of all the garments are found at least by Dynasty 26, so an earlier date is possible. On the other hand, the lack of body definition beneath bulky layers of clothing is reminiscent of relief figures in the tomb of Petosiris, dated to the early Ptolemaic Period.

EGYPTIAN



33. THE KING'S HAND Painted limestone. Height 9¹/₄ in. (23.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985 (1985.328.1). Ex coll.: Norbert Schimmel. *Beauty*

1964, no. 104; Amarna 1967, no. 2; Ancient Art 1974, no. 241; Troja bis Amarna 1978, no. 286; Peter F. Dorman, in Recent Acquisitions: A Selection, 1985–1986, New York, The Metropolitan Museum of Art, 1986, pp. 6–7



34. THE KING MAKING AN OFFERING Painted limestone. Height 81/4 in. (21 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel,

1985 (1985.328.3). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 106; *Amarna* 1967, no. 6; *Ancient Art* 1974, no. 243; *Troja bis Amarna* 1978, no. 287



35. DECORATED KIOSK COLUMN Painted limestone. Height 9½ in. (23.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345—1335 B.C. Gift of Norbert

Schimmel, 1985 (1985.328.4). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 108; *Amarna* 1967, no. 9; *Ancient Art* 1974, no. 245; *Troja bis Amarna* 1978, no. 290



36. DETAIL OF AN OFFERING SCENE Painted limestone. Height 8% in. (22 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985 (1985.328.5). Ex coll.: Norbert Schimmel. *Beauty*

1964, no. 109; Amarna 1967, no. 5; Ancient Art 1974, no. 246; Troja bis Amarna 1978, no. 291; Peter F. Dorman, in Recent Acquisitions: A Selection, 1985–1986, New York, The Metropolitan Museum of Art, 1986, pp. 6–7



37. Purification of a royal woman Painted limestone. Height 9 in. (22.8 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel,

1985 (1985.328.8). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 112; *Amarna* 1967, no. 4; *Ancient Art* 1974, no. 249; *Troja bis Amarna* 1978, no. 294



38. PART OF A PROCESSION Painted limestone. Height 9 in. (22.8 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel,

1985 (1985.328.9). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 113; *Amarna* 1967, no. 23; *Ancient Art* 1974, no. 250; *Troja bis Amarna* 1978, no. 295



39. FEMALE DANCERS WITH INSTRUMENTS
Painted limestone. Height
9½ in. (24 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.
Gift of Norbert Schimmel,

1985 (1985.328.11). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 115; *Amarna* 1967, no. 15; *Ancient Art* 1974, no. 252; *Troja bis Amarna* 1978, no. 297



40. COURT LADIES AT A
CEREMONY
Painted limestone. Height
8½ in. (21.5 cm). Egyptian,
Dynasty 18, late in the reign of
Akhenaten, ca. 1345–1335 B.C.
Gift of Norbert Schimmel,

1985 (1985.328.14). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 118; *Amarna* 1967, no. 10; *Ancient Art* 1974, no. 255; *Troja bis Amarna* 1978, no. 300



41. SCENE WITH A ROYAL BOAT Painted limestone. Height 9 in. (22.8 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel,

1985 (1985.328.15). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 119; *Amarna* 1967, no. 21; *Ancient Art* 1974, no. 256; *Troja bis Amarna* 1978, no. 301



42. Chariots in a royal procession
Painted limestone. Height 91/4 in. (23.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.

Gift of Norbert Schimmel, 1985 (1985.328.16). Ex coll.: Norbert Schimmel. Beauty 1964, no. 120; Amarna 1967, no. 13; Ancient Art 1974, no. 257; Troja bis Amarna 1978, no. 302



43. Fragment of a scene with RUNNING HORSES
Painted limestone. Height 9 in. (23 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of

Norbert Schimmel, 1985 (1985.328.17). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 121; *Amarna* 1967, no. 19; *Ancient Art* 1974, no. 258; *Troja bis Amarna* 1978, no. 303

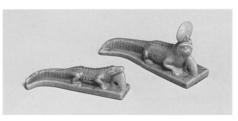


44. Two soldiers Painted limestone. Height 8½ in. (21.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985

(1985.328.19). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 123; *Amarna* 1967, no. 16; *Ancient Art* 1974, no. 260; *Troja bis Amarna* 1978, no. 305



45. Fragment of a Chariot Scene Painted limestone. Height 81/8 in. (22 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985 (1985.328.20). Ex coll.: Norbert Schimmel. Ancient Art 1974, no. 261; Troja bis Amarna 1978, no. 306; Catherine Rommelaere, Les chevaux du Nouvel Empire égyptien, Brussels, 1991, fig. 80



48. FALCON-HEADED CROCODILE AMULET AND CROCODILE AMULET Faience. Falcon-headed amulet: length 1¾ in. (4.5 cm). Crocodile amulet: length 1½ in. (3.8 cm). Egyptian, early

Ptolemaic, 305–247 B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.95,96). Ex coll.: Norbert Schimmel. Ancient Art 1974, nos. 227, 228; Troja bis Amarna 1978, nos. 269, 270



46. FISHING SCENE Painted limestone. Height 85% in. (22 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985

(1985.328.22). Ex coll.: Norbert Schimmel. Beauty 1964, no. 126; Amarna 1967, front cover; Ancient Art 1974, no. 263; Troja bis Amarna 1978, no. 308



49. Fragments of two bowls Bronze. Above: reconstructed diameter 8½ in. (21 cm). Below: reconstructed diameter 5½ in. (14.2 cm). Gift of Norbert

Schimmel Trust, 1989 (1989.281.100,99). Ex coll.: Norbert Schimmel. *Troja bis Amarna* 1978, nos. 249, 250



47. TOMB PAINTING OF A STANDING WOMAN Painted mud plaster. Height 35% in. (91 cm). Egyptian, Dynasty 18, ca. 1500 B.C. Gift of Norbert Schimmel, 1987 (1987.72)



50. STATUETTE OF WEPWAWET Bronze with gold inlay. Height (including tenons on bottoms of paws) 8 in. (20.3 cm); length 8 in. (20.3 cm). Egyptian, 1st millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.103). Ex coll.: Norbert Schimmel